



"THE VIRGINIAN" is to be with us once more, Monday, Tuesday and Wednesday next, and while it comes without Dustin Farnum, a standard actor in the person of Tony West takes his place, and our old friend Campeau is still doing the role of Trampas. The remainder of the cast is in good hands, and Miss Ann Meredith will make her first appearance in Salt Lake in the role of the Puritan school mistress, "The Virginian" is too well known to need describing. It has been one of the heaviest money makers in the past, that the Salt Lake Theater has known, and the book and the play are still so popular that there is but little danger of any diminished interest.

Charles B. Hanford, an actor who is one of the few to remain faithful to the legitimate and to Shakespearean roles comes back with a spectacular revival of "Antony and Cleopatra." After the production of "Antony and Cleopatra" Mr. Hanford will repeat one of his favorite productions "The Taming of the Shrew," to be followed by "The Merchant of Venice," with Mr. Hanford in the part of Shylock. His leading lady this year is Miss Alice Wilson, who appears as Cleopatra, Katherine, and Portia in the three plays. The best thing Mr. Hanford has ever done, namely, the old French soldier in the play of "The Old Guard," will precede "The Taming of the Shrew."

Another bill of "all headliners" is the promise of the press agent at the Orpheum next week. At the top comes Fred Walton, known in Europe and America as the "monarch of silent comedy." He is probably best known as the original "Toy Soldier Man." He comes directly from England and brings a superior company with him to present the fantasy, "Cissie's Dream."

Press Eldridge comes heralded as the commander-in-chief of the army of fun. He has an entirely new line of jokes to keep the audiences pleased. Dainty Eleanor Falke, the singing comedienne, has a budget of new songs and new gowns and a superior voice. Not only does she sing well but she does a very pretty dancing turn that makes her act all the more enjoyable.

A spectacular acrobatic stunt is what is promised from the Pantzer Trio who appear in a gymnastic parlor amusement. An out of the ordinary feature is what Sadie Sherman's act should be. She comes commended as being the possessor of an excellent baritone voice.

Then by way of variety come Cole & Rags, who present a highly entertaining and eccentric comedy act. These, together with three especially good kinodrome subjects and Weiher's popular orchestra, round out what appears to be a well balanced bill.

The attraction at the Grand for the coming week, is to be a story of love, intrigue and adventure woven about the life of a salesgirl in a metropolitan store. Mr. Theodore Lorch has the past few weeks presented some well acted productions at the Grand and he promises that "Only a Shop Girl" will excel anything he has heretofore attempted. Mr. Lorch will be seen as Peleg Peddick and will be supported principally by Miss Cecil Fay as Josie, the shopgirl about whom the story revolves. This week will see her with one of the finest opportunities she has had for emotional work.

The mechanical department of Mr. Lorch's company has been hard at work for a week preparing the stage settings for "Only a Shop Girl" and some new effects in stage realism will be seen.

THEATER GOSSIP

Francis Wilson's tour in "When Knights Were Bold," has been so successful that Charles Frohman has extended the route until the end of June.

Ethel Barrymore's tour for next season has been so laid out as to enable her to accept an invitation to perform

As You Like It" out-of-doors in the Greek Theater of the University of California.

Louis James' company is remaining idle in Louisville, owing to a cancellation of some of his southern dates.

Charles Frohman will shortly make a new production in London of Richard III. with Seymour Hicks in the part that was played in this country, in London and in Australia by William Collier.

William Collier, besides acting in "Caught in the Rain," is hard at work upon the manuscript of a new play, "Cissie's Dream."



CLEOPATRA AND HER WOMEN.
From Charles B. Hanford's Spectacular Production of Antony and Cleopatra.

to be done in collaboration with Hadson Chambers, and shortly due for final consideration by Charles Frohman.

Marie Doro has requested Charles Frohman by cable not to dispose of "The Morals of Marcus" until she has had an opportunity next season to play the piece in the cities she could not visit this year because of her forthcoming appearance in London.

These are the Charles Frohman stars who have notified the New York office of their intention to spend their vacations in Europe next summer, partly on business, and partly for rest: Marie Doro, Ethel Barrymore, Hattie Williams, William H. Crane, Francis Wilson and William Collier.

Glacia Calla, who accuses her husband, Paul Roy, of murdering her brother, was engaged by Oscar Hammerstein last year for the Manhattan Opera house, but she did not keep her contract. She claims to have studied with Geraldine Farrar before going to Mme. Marchesi.

Phyllis Rankin, the daughter of McKee Rankin, has gone into vaudeville and allied herself artistically with Harry Davenport, of the celebrated Davenport family, which comprised the great tragedian, E. L. Davenport, and the beautiful and talented Mrs. E. L. Davenport.

George Wessells, a well-known California actor, who created the part of Moriarty in "Sherlock Holmes," and who played with William Gillette for several seasons, died recently in Denver, Colo. Mr. Wessells was a close friend of William Brady, and both were ushers and call boys in the old California days.

Laura Nelson Hall, who plays the secretary and stenographer in Clyde Fitch's latest comedy, "Girls," created a sensation in theatrical circles last

IN LONDON THEATERS.

Special Correspondence.

LONDON, March 18.—London, capably represented by the first-night audience at the Hicks Theater, made it quite clear that it liked Oscar Strauss' music for "The Waltz Dream" just as much as American audiences had, but that it didn't care especially for the "book" of this operetta as made over to suit English tastes. The last act in particular went against the grain, and a part of the audience, no having the authors of the words at hand, took it out in booing at the company at the end of the play. But when the composer, who had celebrated the production by conducting the orchestra in person, was summoned to the stage, he was applauded with one accord and so heartily that there could be no mistaking the intention of the audience.

Since then, Mr. Strauss has had something to say for himself on the subject, and has made it quite evident that he doesn't approve of the "tinkering" that has been done on the original Viennese libretto. He has never seen the highly successful American production, of course, but seems inclined to shiver at the reports of the interpolations that have been made there, too.

English musical comedy traditions call for much clowning without regard to the plot. Apparently the understanding is that at certain frequent intervals the thread of the story—if there is any story and it has any thread—shall be broken to give the funny man a chance to let himself loose. If possible the authors give him something to work on, but in any event, if he is a truly funny man, he is expected to improvise during the process of rehearsal and even after the first night, he is quite entitled to be considered as one of the authors.

Oscar Strauss says that in Vienna the public now insists upon having a good story with its musical comedies, and that if they had to choose between one musical comedy with good music and bad book, and another with good book and bad music, they would vote for the latter every time—a good book meaning, according to his definition, not only bright lines and picturesque situations, but a definite story that insists on keeping itself in sight. He says frankly he doesn't think English authors can write librettos as good as those "made in Vienna." He has finished an act and a half of a new light opera, "Didi," with a book by no less a personage than Sardou, and has begun work on a musical setting for Bernard Shaw's "Arm and the Man," which he thinks provides an ideal libretto for a light opera.

Well, musical comedies in England are not necessarily made in the heights of Parnassus. A friend of mine three days ago asked if he had a musical comedy up his sleeve. The man at the other end of the telephone was a manager who wanted one, and wanted it quick. My friend promptly responded that he would be down with one next day, and thereafter devised a scenario on the spot. The eager manager listened to it next day, and pronounced it good. He was enthusiastic. "But hold!" said he, "this won't do for our first production, although it will be just the thing for the piece after the first."

"It contains quite a new idea," said the manager, "and that would never do for the first production by a new management."

The librettist, being a man of great resource, said he thought he could remedy the difficulty, and thereupon improvised a plot for a musical comedy to which even the most discriminating manager could not object that it contained anything new. This was declared to be acceptable, and negotiations were going on well when the manager said, "Oh, by the way, I forgot to mention that I had the chance to buy up a splendid lot of scenery

and as the scenes are full of picturesque detail and replete with varied action, the intrigue is set in an attractive framework.

The new stock company formed by Mr. Henry Miller, with the title of "Associated Players," will begin their first New York season in the Savoy Theater on Monday afternoon, when they will be seen in Charles Rann Kennedy's play, "The Servant in the House." Inasmuch as Mr. Miller is a producing manager of prominence, intelligence, and ambition, and the formation of a stock company with artistic purposes is a rare incident in these days, the occasion promises to be of more than common interest.—New York Post.

John Drew availed himself of his recent Washington engagement to make a flying trip to New York for his last sight of the city until the end of June, but more particularly to "catch" his nephew, John Barrymore, in the act of playing "Toddies" in the farce of that name now running at the Garrick Theater. Ethel Barrymore, Mrs. John Drew and Louise Drew also sat in the box at the matinee Mr. Drew attended. The presence of the whole family simply added to the gaiety, not at all to the nervousness, of the occasion for young Barrymore, despite the fact that "Toddies" is only the fourth stage part he has ever played.



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not afford to depict a senator as a degraded blackguard. Nor could he, as an Academician, allow a member of that august body to be portrayed as a degenerate scoundrel. In despair he suggested a compromise. If M. Mirbeau would make the man a candidate for the senate merely and only a would-be Academician he (M. Claretie) would permit him to assume on the stage all the unsavory characteristics with which the authors had invested him. M. Mirbeau refused. It would kill the play, he protested, to make such a change. The man would have to be both a

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, March 22.—There is an industry thriving here in New York city that is making money for the owner and others interested in it, and which is controlled by a Utah woman, Mrs. Caroline Seymour, formerly of Sanpete county, but for some years a resident of this state. It is the fruit preserving and canning business, of which Mrs. Seymour is past grand mistress, she having the first patronage of such houses as Park and Telford, Acker Merrill & Condit, and the biggest hotels here; at Atlantic City, Philadelphia, Washington and Saratoga. Mrs. Seymour's preserves, jellies, fresh and branded fruits, together with her mincemeats and pickles, bring the highest price in the market. The demand for her wares exceeds the supply all the time. Among her friends it has been subject of discussion many times, that Utah could turn the talents of Mrs. Seymour into a home industry and that the fruit industry there might do well to control her services. Mrs. Seymour's talents in the fruit-preserving line ought to be kept at home instead of here, where rents are so high that all profit is swallowed up in paying landlords and also paying very high prices for fruit. It is an enterprise worthy of consideration by capitalists out west.

The elders who make their headquarters in Brooklyn have changed their address to 231 Bainbridge street, where the accommodations are superior to their old quarters. Last evening a number of their friends from New York made a call upon them, and indulged in a house warming on a small scale, to the delight and pleasure of all who were over.

Mr. Frank Eldredge, who is out as manager for "An Old Sweetheart of Mine," will arrive with the company in a few days, play New York for a week, and then go on tour into Connecticut and the Eastern states for a two months' run. Jules Murry, who owns the play, expects to have a house ready for the company during the summer. Mrs. Eldredge is with her sister-in-law—Mrs. Chas. Meakin, at the Williston, 359 West Thirty-fourth street.

It is possible that John P. Meakin will make a short call on his relatives and friends in New York with the company, as he is now in Pennsylvania, traveling eastward.

Miss Lisle Leigh with her "Kid Glove Nan" company, which, by the way, includes her aunt, Miss Sarah Alexander, as the boardinghouse landlady in the cast—is slowly making her way to the coast, the route including Butte, Spokane, Seattle, San Francisco, and the principal California cities, and then back to Chicago late in June. Salt Lake may be included in the circuit, and it is hoped it will, as Miss Alexander and Miss Leigh's old friends would give them a hearty welcome. The sketch has proved a winner for Miss Leigh, and one worthy of her talents.

Late Saturday evening, Mr. Alfalfa Young and his son, Burgess, arrived from Copper Cliff, Canada, where Mr.

senator and a full-fledged academician. "If you insist on that," M. Claretie retorted, "then the Frenchman will not bring out the play." M. Mirbeau insisted and the deadlock was complete. Various state authorities, including M. Clemenceau, the prime minister, were appealed to, but declined to intervene in the matter. The authors, it is said, will now bring suit against M. Claretie for breach of contract and claim \$50,000 damages. If the case is brought to trial it will be a great advertisement for "Le Foyer."

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Any bread baker of ability will tell you its all in the flour, that's why so many of the successful ones use

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MISS ANNE MEREDITH, LEADING LADY WITH "THE VIRGINIAN"

Miss Meredith, who plays the role of the school mistress, Molly Wood, with "The Virginian" company next week, is a New York girl who has come to the front rapidly since she was entrusted with her part in this play. The role is generally regarded as a thankless one and was originally declined by such an actress as Nannette Comstock, who saw no possibility of building the part up to a place alongside of the Virginian, or Trampas. Miss Meredith, however, is said to have given new life to the character and to have made it of as much consequence in the play as either of the other roles. Of that we shall be able to judge next week.



MISS CECIL FAY.

As "Josie" in "Only a Shop Girl," at Grand Theater, All Next Week.

dramatic critic, will sail for America next week to look the ground over, and perhaps to arrange for the publication in book form in America of some of Barker's plays. Vedrenne—as I am told this morning—has stopped reading plays, and will have no further use for dramatists for a few months.

Trouble has arisen over the projected production of "Le Foyer" ("The Hearth") at the Comedie Francaise, which will probably result in a lawsuit, and the indefinite postponement of the play. Its authors, M. Octave Mirbeau and M. Nataanson. The play was accepted two years ago, but rehearsals began only a few weeks since. It is not of a really brilliant nature, "Le Foyer" depicts, its hero, if such he can be called, is a type of man popularly supposed to be more numerous in France than elsewhere. He has long since reached the age of discretion, but is quite content to live in comfort on the ill-gotten income of his wife while well away by what means that is obtained. Nor does he see in this anything incompatible with his position as a senator and a member of the French Academy. From this it may be inferred that it is not the sort of play that would appeal to weak stomachs.

It is said that when M. Jules Claretie, the manager of the Comedie Francaise, accepted the play, he understood that the authors would consent to tone down some of the passages. But when the rehearsals began he found out that the authors—or at all events M. Mirbeau—understood no such thing. At Mirbeau, it may be recalled, wrote "Business is Business," which proved him to be, some of the critics said, one of the strongest dramatists of the day. Having acquired that sort of reputation he proposed to live up to it and hotly resented the suggestion that he make any changes in the play to make it more palatable to M. Claretie, for he it was who had written the play. Consequently there were some lively scenes between playwright and manager at the rehearsals.

The situation was rendered the more embarrassing for M. Claretie because the Comedie Francaise is a State theater and he is himself an Academician. A state theater, he maintained, could

ELEANOR FALKE
At the Orpheum Next Week.